

Sirohi – A Development on Wittgenstein

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Introduction

Wittgenstein is simple – just articulate a sentence of music, and that is life. It means just a process developing his second part – more of a conversation with a child – to transcritique the two points – from a formalist system to its freeing up to a simple conversation. He is like a musical system though becoming in fact worse, and

then freeing himself to just even cultural talking.

I. Wittgenstein by Alain Badiou, Louis Althusser and French philosophy

In fact the process is about miserable violent act, and this becomes the figure of Wittgenstein – that anti-philosophical point which is about the clarification of sense and philosophy to speak its truth.

II. Wittgenstein by Sirohi – a pure music

And so in fact Wittgenstein read by Sirohi, is according to Mladen Dolar far greater – it is about a profound man who is highly musical and is progressive to the meaning in Philosophical Investigations – the simple language game – just a philosophical man who is interested in simplicity.

The theme of music then is the political generalization, but in fact actually a musical process of figuration of his existence – it means also in a variation, how to agitate on a musical life.

It is like German Idealism simplified – Sirohi was recently

arguing – just the poetics of its process – just its simple figuration – from abstraction, and profundity to simplicity via its crumpled shirt and Wittgenstein in Christian processs which means according to Reverend Valsan Thampu – a reading of Christian reverence for the simple meaning of life with Christ.

Imagine it is a profound simple man who is Jacques Lacan – that simplicity he used to call “la-langue” which means language games, but in Sirohi la-langue changes to elliptical processes in language games.

III. Sirohi as Philosopher of German Idealism – Dialectics in Sirohi

And so the process of music, is then a step in existentialism and is then full of musical variation and jazz formalism which becomes pure black rights – but is also a formalism to live by.

In this sense the true Wittgensteinian question to ask is – are we in love with arte? It means the art is then shifted to dialectical processes – even reading the Bible and rendering it to music at one point with Hegel on the

process of a model in its
composition and syntax – this
then is how in fact the
dialectical process refers to the
concrete and abstract at one
level called music, but is also
figuration – that concrete
existence which is figurative,
to music of course,
Wittgenstein recently said.